

October-November 11 2023

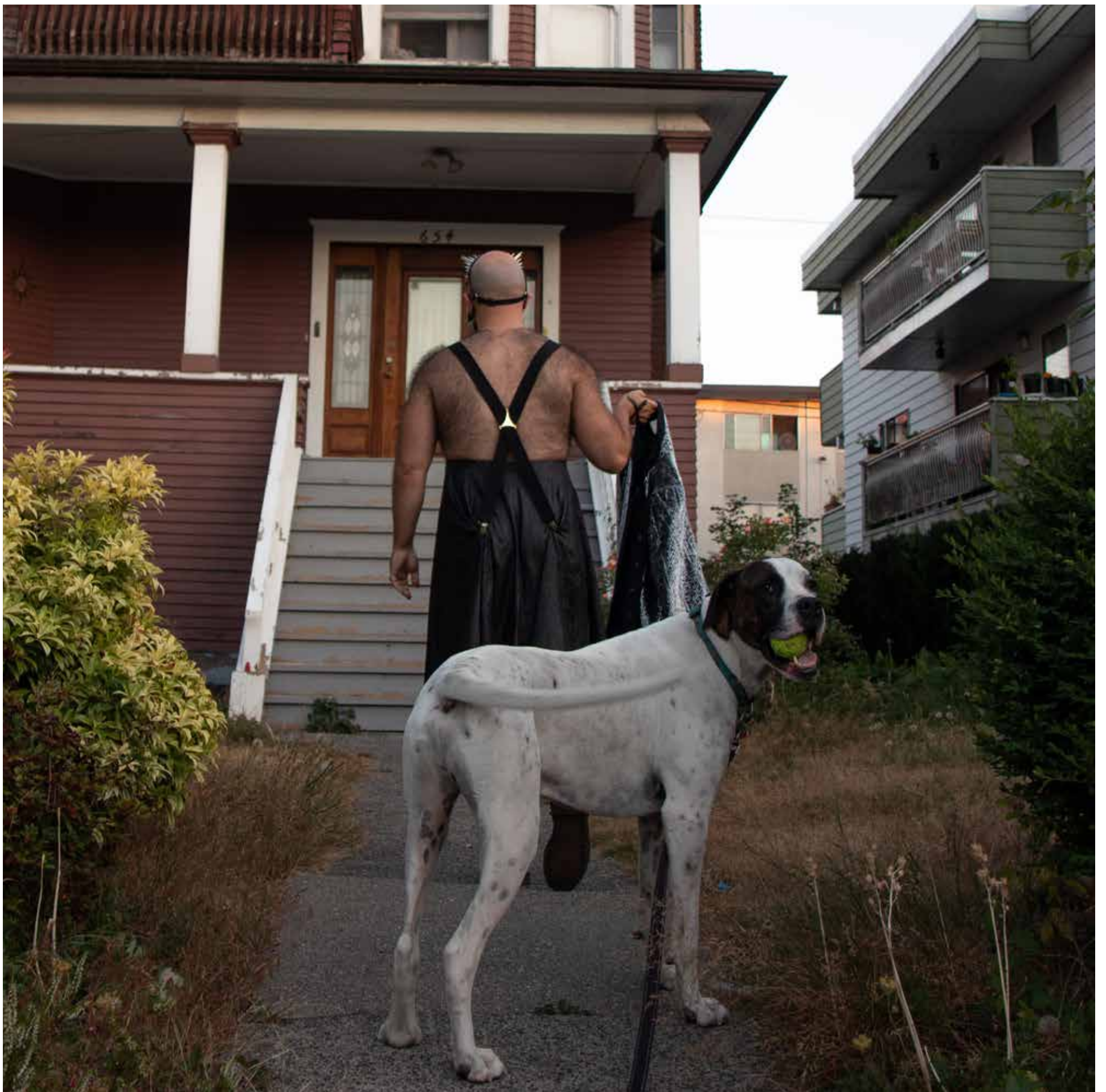
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DISCORDER

M A G A Z I N E

"THAT TOOTHsome MAG FROM CITR 101.9 FM"

Vol.40 No.05 Issue 432



EDITOR'S NOTE

I think we can all agree that life is simply not interesting.

But that very dissatisfaction is what generates the romance of things. Or, at least, that's how it's supposed to work. Wanting is about not having. Lack is the force which frames yearning. Disco is a reaction to loneliness, YOLO is an active assault of art on life (that's right.) The revenge you take on the uninteresting is your little treat, and your little treat alone — but what I like to say is that I'm interested in the Big Emotions of it all. Big Emotions are what I feel when I hear a song so beautiful I could put my teeth into it. Big Emotions are reading a passage and writing, "Are you fucking KIDDING me?!" in the margins because Big Emotions are the opposite of academic rigor. It's like using the word horny in a sentence sincerely, like really just damp-hearted, loverboy levels of sincerity. Our political economy literally incentivizes the morbidly uninteresting — you gotta replicate the dominant structure to assimilate. "Under authoritarian and supremacist regimes," wrote Lauren Berlant in 2019, "one is supposed to earn the right to exist rather than to be respected and cultivated because they exist." For alt-right edgelords, nothing warrants Big Emotions, because everything should stay uninteresting, unchanged, assimilable. All they know of desire is the want to circulate misery.

It's no surprise, then, when historically marginalized populations are deemed inconvenient to the privileged few who made them so. I think it's actually intellectually lazy not to consider Big Emotions as an act of resistance. Solidarity, for instance, can be super sexy. And so, in the face of all this, we turned to voyeurism and music and art. In the October/November issue we decided to get deep in conversation with artists Vot, Jake Kimble and Devours; like finding that person at the party who is down to just hang out in the kitchen and chat. Similarly, in *Moments of Riot Worth Preserving* writer Willow takes us through a recollection of memories from the Bullet Farm — collecting stories of their own and from others. Last, *Discorder* welcomes *the Star Canyon Digest*, as perhaps the most affecting bit of Big Emotions these pages could hope to conjure. Ur the best, ur the best. Happy fall.

A melody so heavy it drags the sun out of the sky,

~T

are you
fucking
kidding
me

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HO TROPICAL WALLPAPER

or some contributor bios of

OCT/NOV 2023

HANNAH MARTIN

is a Canadian illustrator and designer based in Berlin. Find more of her work @sunlight_onmy_belly

SCOTIA YEE BARRY

is an aspiring illustrator/digital painter who is learning and gaining experience to begin a career in Concept Art for Animation. Her previous work for a Production company opened her eyes to the possibilities that exist on the creative side of show and film development, and she hopes to use her innate creativity and artistic skills to bring both her and her future clients' visions to life. Her goal is to create art that tells a story, conveys personality, and invokes meaning and emotion in its viewers.

ANGUS NORDLUND

Poems, opinions, and short stories that can never seem to get finished. Angus is a passionate writer from the small city of Renton looking for any creative opportunity to scratch a constant creative itch. Curious as to what that means? Check out @beefy_writer on Instagram.

R. HESTER

I don't think we're in Kansas anymore.

LISA MAYERHÖFER

Originally from Munich, Germany, Lisa Mayerhöfer (she/they) found out she isn't psychic after all when moving continents right before a global pandemic. Once upon a time a cultural worker and tour manager, she now gratefully takes a lot of walks on uncoded territories to seek out streets with a view. Her other main interests lie in finding solidarity, subversion, and beauty amidst the end stages of capitalism as well as having lots of coffee on the front steps. @kati_peril

WILLOW

Willow is a writer, drummer, designer and dance enthusiast. If you see them out dancing somewhere in the PNW you will say "woah they have really nice moves". They enjoy writing stories about the niche communities they stumble upon and are very appreciative of Discorder magazine for sharing their words and validating their delusions. Willow is also commonly known as Zachary Hoy.

KIANA MORTENSEN

Kiana Mortenson is the radio show host for Crowd Flip on CiTR 101.9 FM and enjoys remixing Middle Eastern music and birdwatching.

MARIE ERIKSON

Marie Erikson is a philosophy student who likes writing about art. She enjoys music, dance, and telling people about her cat in her free time.

COLE BZOWY

Cole Bzowy: Heavy topical from one wing to another, don't bother trying to decipher much. Cole known more as Bzowy, reads and writes with no recollection of what happened afterwards. Much of his time is given to questioning things; is that pretentious? One day, his writing was described as the "pointed remarks of a maniac" not to say that he is a maniac, he might be, but rather that the interconnected, self referencing style speaks to the heavy mental processing of an erratic brain. But a bit clearer. Post-post-post-irony is the new comedy, taking trouble with common quirks dressed up as unique commodities.

SOPHIE GALLOWAY

Sophie Galloway (she/her) is a writer and photographer living on the uncoded territory of the Musqueam, Squamish, and Tsleil-Waututh peoples. She hosts a radio show, Friday Night Fever, which runs every Friday from 6:00-7:30 pm on CiTR 101.9 FM and player.citr.ca. Follow her on Instagram @photosbysophie and @fridaynightfeverradio



ART ROCK SUMMER

THINGS YOU DIDN'T HEAR

words by Cole Bzowy // illustrations by r. Hester



HOW OFTEN DO YOU LISTEN TO YOUR FAVOURITE SONG? TWICE? THREE TIMES A DAY? IF YOU ARE REALLY INTO THE SONG IT COULD BE THE ONLY ONE YOU LISTEN TO ALL DAY. IN COMPARISON, HOW MUCH DO YOU KNOW ABOUT THAT SONG, AND WHAT DOES IT MEAN TO YOU? "ON THE LAST DAY OF THE SUMMER-SPANNING CONCERT AND EXHIBITION, **ART ROCK SUMMER**, THESE RELATIONSHIPS TO MUSIC ECHO THROUGHOUT THE ART. CURATED BY KAY HIGGINS AND KC WEI, AND SHOWN AT THE LIBBY LESHGOLD GALLERY FROM JUNE 16 TO AUGUST 12, ART ROCK SUMMER BROUGHT TOGETHER MUSICIANS FROM THE VANCOUVER AREA TO SHOWCASE THEIR CREATIVITY AND CONNECT THEM WITH THE OVERARCHING IDEAS OF MUSIC AND ITS INFLUENCE ON CULTURE.

DOG DAY AFTERNOON played in the final installment of *Art Rock Summer*, and consists of Mason Rezazadeh and Jesse Fernandez, who set out to perform an endurance jam of the 1969 Stooges' hit "I Wanna Be Your Dog" — hence the name. Equipped with an old Nortel Compentara Lineman's phone, a Fender Jazzmaster, and matching shirts to boot, Rezazadeh and Fernandez played the beloved proto-punk song on repeat for 3 hours, spanning the whole length of the exhibit.

The physical art in the gallery chronicles many aspects of the expressiveness and malleability of music both within and outside of Vancouver. The show highlighted how music has been, and continues to be, used to express ideas, detailing some of the many wild musical movements of the '70s and '80s.

In contrast to the dominance of the stage, positioned against a wall in the center of the room, the artworks in *Art Rock Summer* are displayed on tables with clear cases over top of them. The material in the gallery ranges from albums of the '70s Vancouver post-punk outfit U-J3RKS to early 2000s CiTR mixtape lists and even essays which explored the intersections of the written word and music.

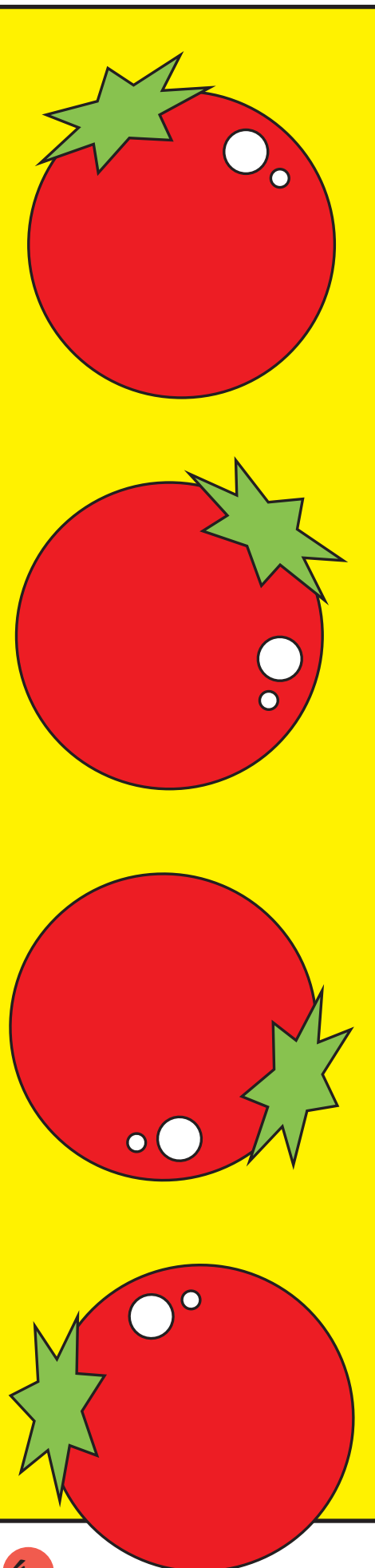
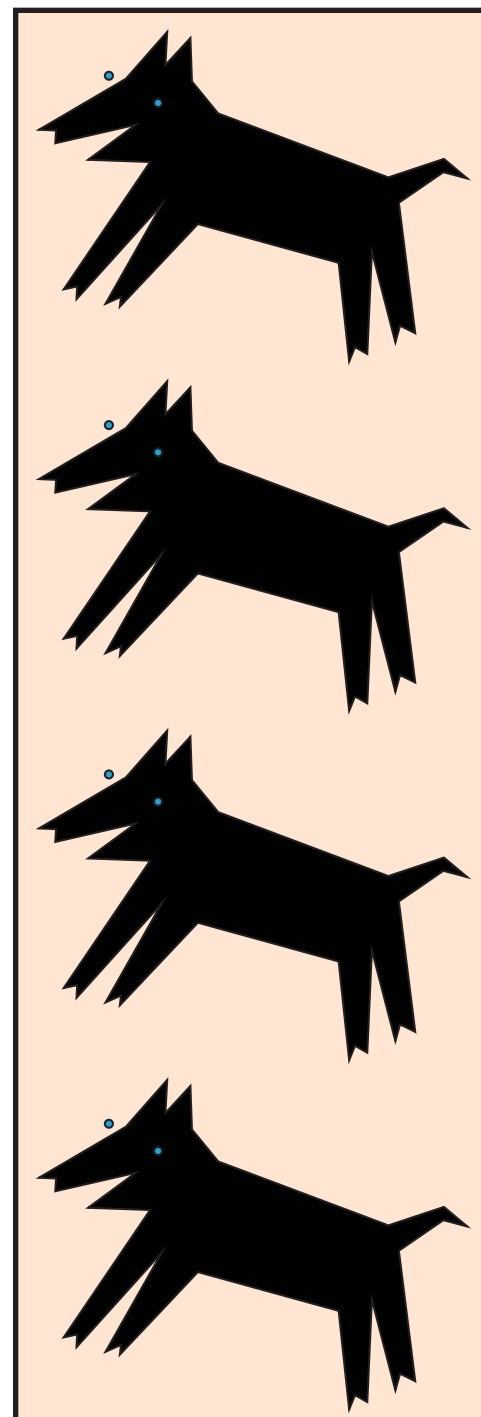
Sitting at a bench waiting for the gallery to open, I remember looking up at an Emily Carr TV, which was displaying ads for other events. An ad, that was also on repeat, read "ARE YOU BORED AF?" likening

it to another ridiculous attempt at youth-targeted advertising. Luckily, the ad only caught my attention for a second, as it was replaced by the ear-piercing feedback shrieks of a heavily distorted guitar slowly turning over into "I Wanna Be Your Dog." The notes echoed as loud harmonics floated above them, in deep contrast to the surroundings.



tepping into the gallery was a terribly confusing experience. In contrast to the white box that is the Libby Leshgold Gallery, the music and art made the awful coldness of the room welcoming. In the center of the room, directly in front of the stage where Dog Day Afternoon performed, sat a basket filled with tomatoes, open for any of the lookers-on to fling at the artists. In perfect punkish self-deprecation, the tomatoes were provided by Rezazadeh.

The show felt like a loud meditation, as the repetitive work of Dog Day Afternoon caused a trance-like focus — assumedly for both the audience and performer. By all standards, sitting and listening to just over three hours of blistering proto-punk is not great for the ears, consequently explaining the loud, in loud meditation. However, what I lost in the future of my eardrum usability was made up by the intoxicating mystery of the music. Once the music began, as most concerts go, the only information available to analyze was the lyrics, leaving the



JAKE KIMBLE

words by Lisa Mayerhöfer
filigree by Hannah Martin
photos by Nikola Yee



Jake, thank you for talking to me on this beautiful day. Let's start with a quote about you I really liked; "I come from funny bones."

I have always been this very silly type of person and I get that from my grandmothers on both sides. I am Chipewyan and Ukrainian on my mother's side and Irish Ukrainian on my father's, so mixed settler and Indigenous ancestry.

There is a series of photographs I took with my grandmother; I shove a banana cream pie in her face and she shoves one in mine. The last image is just us chuckling together. I shoot the shit with my grandmother all the time.

Humor is so integral to Indigenous people, our culture and survival, it's a way of healing and connecting. I've been thinking a lot about Westernized pedagogy and what we learn in a classroom in comparison to Indigenous continuance.

I use humor and laughter so much not only in everyday life but in my art practice and career. It's ancestral. It's in my DNA and in my bones and it's very much carried through throughout my practice.

I noticed that — it's often dark humor, but there is always something to laugh about. What do you think this humoristic element introduces to your art especially when the topic is dark?

Humor is so unbelievably underrated, well maybe not so much in the artworld, there are a lot of humorous artworks, but I feel humor and being funny is oftentimes taken less seriously and yeah, duh, I get that that's the point but I always say I take being unserious very seriously.

Humor is such a great way to call people in and let the air out of the balloon in any type of situation. It disarms people in the best possible way. It's such a great way to talk about very dark subjects because it also shows that healing is not a monolithic experience, and I also just love to laugh.

Where did you grow up?

I'm from a small town in the Northwest Territories, 3000 people. I never grew up with art galleries or these massive art institutions. That was always a very foreign world to me and I always felt like I didn't belong there because of who I am and where I come from. For me, what I like to call my first art galleries were those news stands at the cashier that had gossip magazines which my grandmother used to call rags. I remember looking at all the big bold print, and how ridiculous it was and how it always made me chuckle.

Art spaces, museums, and galleries etc. are very white Western concepts. I could imagine being an Indigenous artist can mean fitting your art into a format that might feel quite colonial or like once again having foreign rules imposed on you. I feel like you try to incorporate other traditions like oral traditions in your art praxis?

You very much do have to play the game a little bit to get recognition being in these white cubes or galleries. I have always tried to have a little bit of an edge — maybe that sounds too

Is it also, again, a question of taking back control?

Totally. I remember I had to write an essay on Edward S. Curtis. He was a white photographer in the United States and he got this huge grant to go around and document a lot of Indigenous peoples across North America. You can argue the photos themselves are beautiful and they're representational — in the fact that they represent a person. Edward S. Curtis would very much stylize these photographs. He would [use] stuff from one tribe for another tribe, and so while the photographs are truthful in the sense that photographs are real, the narrative of those photos aren't, and therefore going back to the colonial violent nature of photography.

Reading about this history and then moving into developing my own self portraiture, yes, so much of it was indeed about regaining control, retelling my story, having complete autonomy of what the photograph is gonna look like, who is in the photograph, the post processing of the photograph, how it's gonna be printed, how it's gonna be shown [...] having that autonomy is incredibly important to me and that is why I'm very hesitant to take other people's photographs. Your story is not mine to tell.

In most of your works the body, your body, plays a central role. There are things that happen to your body, you're drenched in honey, covered in snow or dirt...

This last piece at the BAF “My Guardian Angel Is Tired” was incredibly important to me. It was the biggest piece I'd ever done. It's [also] the most vulnerable I've ever been, especially as I was naked and because that [series], talks so much about things that I don't really want to talk about. Each substance was obviously representative of something: You've got the sugar on the feet which represents addiction to drugs, addiction to people, addiction to food and also a weird method of preservation and fermentation. Then you've got the dirt on my goodies: burying sexuality, burying sexual trauma, being dirty and how that operates. Then snow on my chest, freezing my central nervous system, freezing me out from myself. What it means to be cool. Moving on to honey — drowning yourself, in alcohol, in sweetness, in another form of preservation, suffocation. And then the bubbles which reach out for something ephemeral, something light.

Regardless of how dark it gets in your work it often feels at least a little celebratory at the same time.

Something an acting teacher once told me which has stuck with me is: “There is always happiness when you're being authentic, when you're expressing yourself from a true and honest place.” So even if you're talking about these things which are very difficult to speak about, if you're doing it from a real, honest, connected place, and you're truthfully telling your story, there will always be a little bit of joy in that. There will always be a little bit of celebration in it because you're honoring yourself, you're honoring your body, spirit, and mind.

The ‘Grow Up’ series — especially the picture of you as a little cowboy with the words “I was told peace was mine to keep” written on it seems to have been a work that a lot of people responded to?

That piece has kind of been the favorite child. It has been the one that resonated the most with people. It was actually on a wall in Toronto. Which was fucking amazing.

And it takes it out of the museum and into real life?

It was actually the first piece I've done for this whole series. I was going to therapy and unpacking a lot of my trauma from my childhood. I grew up in a very chaotic home. My parents split when I was three so I very much had to assume an adult level of responsibility very early on in my childhood. Whether that was taking care of my three younger siblings or taking care of my parents. Keeping the boat steady is the best way to describe it. They always say peace is a gift, and I was thinking about that phrase in relation to my experience of growing up. There's so many layers to that photograph especially being an Indigenous person in cowboy attire, assuming this somewhat authoritative role and again playing both adult and child.

Another description that I liked a lot was: “The body as a site of ritual. Photography as a site of ritual.”

It ties a lot of what we talked about together, having autonomy, controlling the narrative, doing it on my own. What I've discovered over the past years or rather my entire life is investing in oneself, discovering oneself, is a kind of ritual, it's my own personal ceremony. Because it's where I get to connect with myself, it's where I get to spend time with myself. I get to learn about myself. And this is what it all boils down to.



“Jake Kimble”





words by Kiana Mortensen
illustrations by Janee Auger
photos courtesy of Cahn Nguyen

Speaking with Vot felt like going through a whirlwind of authentic passion — passion about the future, robots and human isolation. By the end of the conversation, one feels like they’ve connected all the dots necessary to understand the undercover lore which shows up in her self-titled album, ‘Vot’. The album explores an extremely wide variety of sounds, genres and emotions with an attention to diction and lyrics. Not only does she have an angelic and operatic voice, but her artistic vision goes hand in hand with her talent — in the way, for example, autotune is utilized to imply Vot is singing from the perspective of a robot. The ability to world-build shows up clearly throughout the album, and also more literally in the song “Seoul Suburban,” which features voice notes from fans all over the world, mixed in with sounds of their city. This album has the ability to shape the world around you if you let it. Vot will hold your hand and show you what the world looks like in the year 4044. There is both beauty and pain that shows up in the way humans operate, but there is still hope; the one emotion that consistently arose during our conversation, and within the album itself, was hope. Among the necessary explorations, nuanced pessimism and fear, hope is an important component of making art related to the future. Vot is sprinkled with hope, and those sprinkles grow when you understand the intricate vision that she brought to life with this album.



K: If you could describe *Vot* in one sentence, what would it be?

V: Emotional-electronic-opera-micro-budget-IMAX-ethereal-sci-fi.

What are some themes that this emotional-electronic-opera-micro-budget-IMAX-ethereal-sci-fi music conveys?

V: It's all about what makes a human being a human being at the core of it. It's also about technology and futurism — and children, who are the future, and love, which is, I guess, also children. So I mean, it just all ties back into each other. It's about the humaneness of sentient beings and what makes you conscious.

Throughout *Vot* listeners can draw upon their own interiority; their mistakes or doubts, but in almost each song you bring it back to AI, which I think is very powerful. It's also a fresh and authentic way of doing so because you have direction. Can you talk about the role AI plays in your album?

V: There's a multitude of reasons why I chose AI. It was for personal reasons and non-personal reasons. The personal reasons are that I was in a place where I felt really dissociated — I swore if you opened me up, there would be circuit boards inside me. Not in a poetic sense or anything, I just didn't feel human. I felt

like an Android quite literally and I have always had a really hard time with that feeling. But I felt like I could write from the perspective of a half-Android, I was equipped to do that with the feelings that I had in my body and brain. Mostly, I couldn't find any music that I could relate to because all of it was about relationships with humans, and these deep human feelings. I felt really alone, so I wrote an album about isolation. A kind of technological mental isolation. [The second reason is that] I just think that positive AI art is essential right now because AI will eventually look back upon the art that we made of them. I think it's an artist's job to reflect the times, and I wanted to make an album about AI that wasn't doom and gloom. I wanted to showcase AI as something that you could empathize with and not push away. I understand the concern, but I also feel that AI is us. I don't feel ego about AI. I feel that they're little babies and their tools are important.

Thank you for showing another perspective about isolation and AI. In "Not A Dystopian Future," it goes, "We understand that artificial intelligence without morals / Isn't very intelligent at all."

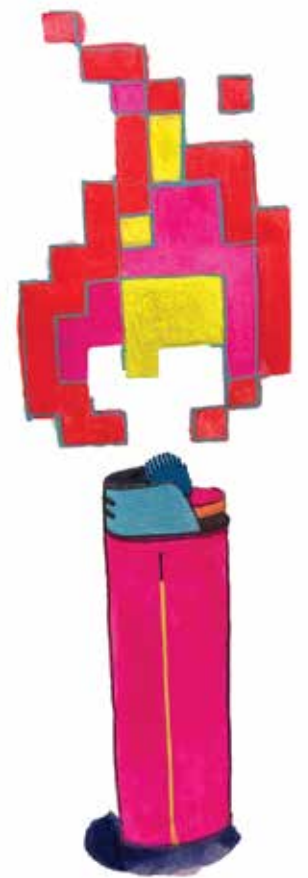
V: 100%, that's why there's so much good that I can see from AI, at least from an accessibility standpoint. There are

these glasses that transcribe text, and it just blew my mind. This is what AI is to me — what AI can be. A tool to help humans. Art imitates life.

Do you remember where you were when you wrote the album? Do you think where you were influenced the topics and things you talk about in your album?

V: I traveled to make the album, and it hugely influenced it. I had wanted to travel for a bit and then write, because I felt I didn't feel smart enough — I didn't know what I didn't know yet. It started in Kelowna, where I was dealing with major isolation. I think leaving your hometown always bring up these huge, crazy, teenager feelings. I went to Paris for a bit, fell in love for the first time, and that sparked a kind of hope, which is needed to make music about love because I'm really a cynic. Later I went to Seoul and tutored children there. If I wasn't making music, I'd be a kindergarten teacher. Seoul is [also] isolating in its own way. It's just busy — like in a movie where the main character is still and everything around them is always moving. It was good to go and connect with my grandparents and like, wash rice with them. It grounds you, and it inspired a lot of the sounds.

Can you talk a bit about the process of production? How do you arrange the vocals in *Vot*?



V: Yeah, so Kai Hagen and I met when we were young, he produced the whole album. Kai is so talented, when we met I was like, "Let's make an album together. Can you do this with me?" He probably regretted it because I am the craziest collaborator, we made like 30 mixes of each song. It was three years of editing. So much editing.

Editing back and forth via computer only, when one of you is sort of "ahead" of the other's timezone is a very fitting process for the themes the album presents. Do you have a song you're most proud of? I feel like that's unfair to ask, but, I guess like



DEVOURS

words and photos by Sophie Galloway / photoshoot assistance from Orrin Davone and Sora Andrews // illustration by Scotia Yee Barry

“He may not have salt and pepper in his house, but he can definitely put on a show” a spectator captioned their Instagram story of Devours, shrouded by the light of a glittering disco ball. The crowd at the Granville Island Fringe Festival pub was a mixed bag: bears in leather, bros in knitted polos, a parent with a kid clinging to their leg like a monkey. We jumped around as he weaved amongst us, mic in hand, singing songs about queer heartbreak. A random assortment of voices in the crowd sung along. Curious about the salt and pepper comment, I later found out the Instagram poster was Devours’ neighbour. “This is a song about being a gay man in Vancouver, and the next song is about being a homosexual male in Vancouver” he announced to a spatter of laughs. It was the day before his 39th birthday, and Jeff Cancade was ready to give it his all.

Ut to my interview with Jeff on a muggy summer evening at Jonathan Rogers Park in Mount Pleasant, a formerly industrial area, now Vancouver’s rapidly gentrifying tech hub. The all-too-familiar PNW wildfire smoke peppered the sky, and the air was so hot that breathing felt like suffocation. We sat on opposite ends of my beach towel and awkwardly dissected the questions I’d scribbled down in my notebook. Despite Jeff being an absolute sweetheart, I had jitters. Over the years, I’ve become something of a Devours superfan, quietly woo-ing along from the sidelines of shows and following their every move on Instagram. After spinning Devours’ entire catalogue back to front ad infinitum, it feels as if I hold an uncomfortably close view into Jeff’s brain: Devours’ lyrics are so vulnerable and raw to the point where deep listening can feel close to voyeurism.

Devours occupies a vibrant, queer niche in Vancouver’s music scene, a place which has historically been dominated by indie rock bands. Self-described as

“mutant DIY homo-pop,” Devours’ “gaylien” persona takes on various forms depending on the album du jour, each with their own makeup look and outfit. The tracks inhabit the same universe as PC Music, but stake their claim in a differing, neighbouring galaxy, which features separate ecosystems, and is governed by a new set of rules. Here, we’re ready to acknowledge the hard parts of being queer, alongside the weird, uncomfortable minutiae of everyday life. Their songs gut hyperpop from the inside out, and are at once energetic, clever, heart-breaking, and hilariously self-effacing. I’d be remiss to not mention *Escape from Planet Devours*’ “Fleckless Abandon,” which features my favourite opening line of all time: “Pleased to meet you, hand me a noose / I’m bald, gay, fat and depressed, how the fuck are you?”

Jeff’s path to artistry has always felt natural, but has never been straightforward. After releasing music under various pseudonyms



musicians to get it right the first time, make it big when you're 23, because then you get too old. That's what we grow up hearing, but it's not true [...] This new album is more about pressing reset on the project and trying to find direction now — like okay, cool, I didn't make it as a huge musician. Now what do I do?"

Jeff's most recent release, 2023's *Homecoming Queen*, marks a sudden handbrake turn in Devours' cosmic trajectory. His gaylien persona comes crashing "back to Urth" turning outward to take stock of the world around them. In contrast to their previous releases, which feel laser-focused on the context of immediate, intimate experiences, *Homecoming Queen* opens a dialogue on their life as a queer person in Vancouver. Jeff began writing as the COVID-19 pandemic emerged, and political commentary runs deep through the album. "I was thinking a lot about performative online politics, and how corporatized pride has become ... and how I think that people have sort of forgotten about the history of it a little bit." The penultimate track, "Jacuzzi My Stonewall," takes aim at the commercialization of queer identities, with some cheeky local references: "I guess we're mainstream now, let's move out to the 'burbs / Time for body shots, three bears laid out on a table at White Spot / Corporate is the new punk, let's have a rave at Shoppers Drug Mart after hours / It pays to be gay".

This self-reflexive, critical voice of dissent is an essential theme in Devours' work. They are all too familiar with how today's expensive, ticketed, corporate-sponsored events do little to welcome

those outside of the mainstream, recalling a moment when he was scheduled to perform at a previous years' pride event at a beer garden on Vancouver's Sunset Beach. Upon arriving at the venue, Jeff ended up having to convince security that they were, in fact, the artist scheduled to perform. The reception at the show was lacklustre at best: the audience was scattered and disengaged, and Jeff was left with a sour taste in their mouth. We wondered whether this could be due to present-day queer culture's desire for escapism, and the celebration of artists such as Britney Spears and Cher, who aren't actually gay themselves. "It was so disappointing, right? Because so much of Devours has been just me trying to write about my community. And it's been so fascinating to see how many straight people have been supportive, and how many of my fellow gays just don't care. But I sing about body image, body dysmorphia, and gender dysphoria, and gay relationships, and bottoming ... and I'm like, how do I bridge the gap?"

During this year's Vancouver pride celebrations in August, Jeff spearheaded the creation of a DIY pride show at Green Auto, an independent arts space on Pandora Street in East Van. The event's purpose was to celebrate queerness outside of the hyper-capitalist embellishments of today's pride celebrations and featured several emerging queer artists. The show was a personal triumph for Jeff, and left them with a strong sense of hope: "That was like a proud moment for me — of taking pride into my own hands and being like, well Jeff, if you're not happy



with something, like take initiative and make a change."

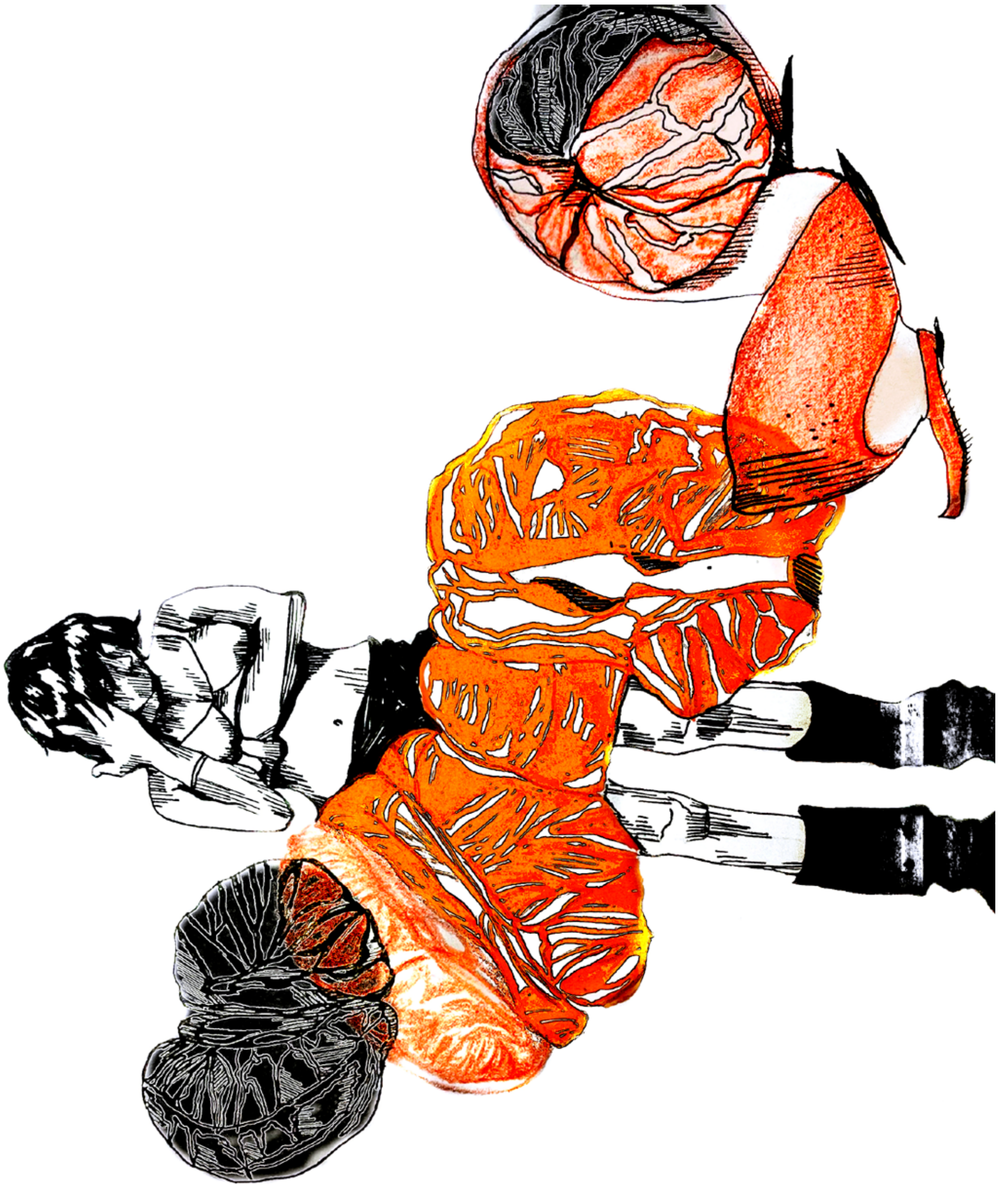
Of course, there's still plenty of work to be done for queer liberation in Canadian society, which often feels stuck in a weird, halfway place, where superficial political affirmations attempt to cover up deep, structural inequalities, experienced most severely by those whose identities are compounded within the intersections of race, sex, gender, age and disability. Queerness is beautiful, difficult and isolating, and we owe it to ourselves to find happiness and community wherever we can. Devours' music provides a space for this to unfold, through their painstaking honesty of the realities of their life, while also holding space for humour and joy.

My friends Sora Andrews, Orrin Pavone and I found ourselves in Jeff's apartment

on a boiling hot summer's day, rigging our photoshoot with a handful of props and alarmingly little planning. I spread my camera gear out on a fluffy wolf throw on Jeff's bed and we got to work, wondering whether Jeff would fit into Sora's pleaser heels, or should we get a photo of Jeff being stepped on instead? The door to Jeff's bathroom was painted like an old-school telephone box like you'd see in England: a holdover from the previous tenant that he didn't have the heart to paint over. Both on-stage and off, Jeff has the most effervescent energy, where you can't help but feel happy just to be there with him. I couldn't verify the neighbor's claims of whether or not he had salt and pepper in his kitchen — I was having too much fun. Throughout the course of the photoshoot and writing this article, I've realized that by trying to prod and poke at Jeff's artistry, to attempt to capture it fully in words and photos, is an almost impossible challenge. It exists within the extensive Devours lore and inside jokes, the jarring lyrics and exploding, atmospheric progressions, and the deep and sometimes uncomfortable truths which his work embodies. All I can say is that I'm grateful for his outspoken and authentic voice for all of us who don't fit in, and for saying the quiet part out loud, even when it's difficult. I truly believe that Vancouver is better off for it.







LUCAS

"The first time I went I don't really remember, but the second time I went to the Bullet Farm I saw Hollow Point. They introduced me to the idea of what a mosh was. Oh, I remember this so vividly. I remember walking into the Bullet Farm, neon and purple and pink lights reflecting off my face, hearing Hollow Point going insane. I looked towards the stage to see this mass of people and such an excess of emotion — a liberation from what they were supposed to do. I saw people jumping on top of each other, I saw people throwing elbows and spinning and dancing in a way I had never seen before and it was intoxicating, it was enthralling at a very core human level. I was just happy to be part of a community where people could express emotions in so many different ways. One of those ways being almost controlled violence. The concept of the mosh pit is so incredibly interesting to me, and that curiosity was birthed at the Bullet Farm. It was the first time I had ever moshed. I got a nosebleed at that show and it was so awesome, I felt so fucking cool. That nosebleed was so liberating, I don't know why."

The main reason we all loved the Bullet Farm so much was that it was the first venue for a lot of us. It was our introduction to the punk community here in Vancouver. It is where I made most of the connections across what my friendship circle is now. I met you there, I met my ex there, I met half the people I am really close friends with at the Bullet Farm. It was a breeding ground for creativity, and where people could come and not be the fake figures they have to be every day. No one wore a mask; everyone was genuine and themselves because there was no reason not to be. It was the first time I wore makeup in a public space, it was the first time I was introduced to how gender norms can be challenged, how societal norms can be crushed and smashed apart. It was the place I began to understand that not everything was right within my city, that people were being oppressed and places were being gentrified in ways I'd never considered. It's what led me to being part of the community. Now I volunteer at the Black Lab, now I volunteer at the collective that used to be the Bullet Farm. It lets me understand and facilitate growth in a way I never could have expected."



JANELLE

"It was a pretty easy place to talk to people. Everyone wants to talk about the show, they want to talk about the music. There's always a huge crowd outside and tons of people chatting. If you want to start a conversation you could just walk up to someone and ask them for a cigarette, and be like, "awe hey man thanks, how are you enjoying the show?" or like, "where are you from?" That was all it took. Sometimes people would approach you too, because everyone there likes a lot of the same things — so if you were wearing something recognizable, people would be like, "hey that's really cool." I don't usually feel that comfortable at shows. I think metal and punk shows are the easiest ones to make friends at, which I don't think people would expect at all — but these are some of the nicest people. I think because hardcore is a [small] subculture in the first place, people are pretty much out of the binary in terms of music. I think people recognize this is not something most people enjoy, and here you're surrounded by people who have the same mindset as you."

"moments of riot worth preserving"



Familiar Faces in Familiar Space

words by Marie Erikson

photos courtesy of The Art Shop



The exhibition *Familiar Faces*, hosted by The Art Shop at City Centre Artist Lodge, showed portraits from emerging artists. Mediums included diverse forms of painting, photography, and sculpture. Both the exhibition's theme and The Art Shop's broader goals spoke to a blending of familiar and unfamiliar and an increase in art's accessibility.

The exhibition space itself mixes the familiar and unfamiliar, subverting the expectation of a gallery space by creating a space that people unfamiliar with the art world may find more friendly. Although I am rarely intimidated by art galleries, I felt extra comfortable entering The Art Shop. Part of this feeling can be attributed to the architecture of the room's small size, shorter ceilings, and colourfully muraled exterior. Yet, The Art Shop also claims accessibility of art as part of its mission, which it interprets as making visitors feel more comfortable with art and gallery spaces as opposed to accommodations such as wheelchair access and a scent-free environment, which are not offered. Visitors are greeted with artsy but approachable music and encouraged by the curators to ask questions about the art.

The artists contributed to this feeling of familiarity within the exhibition in unique ways, including ceramicist Logan Kenler, who exhibited two glazed stoneware works. Both *boy with runny nose* and *boy with scar* take the form of a head-shaped plant pot with a leafy plant growing where the hair would sit. Each work portrays a round face and gentle features. These works create a sense of familiarity through their recognizable features — not necessarily those of a boy we know, but from a gentle, playful, archetype that we have likely encountered in our lives. The works create an additional familiar feeling through form. A garden pot is an object many have in their homes, and the use of this object to portray a face of someone we do not know brings them closer to us via a connection to our most familiar space.

Another pair of portraits in this exhibition offers familiarity in an unconventional way. *An Ode to Hercules* by painter

Mads portrays an elderly woman on an urban, almost grungy street. The figure carries a dachshund at her side and a wallet in her mouth, glancing at the viewer but facing toward a flurry of coloured patches at the right of the painting. Despite the lack of realism in these pieces of colour, the painting depicts a scene that otherwise may easily be experienced in real life. The accompanying portrait by Mads, *Where or When*, has similar qualities. Though the background is rather abstract, with solid muted purple and splashes of colour, the central older woman feels modern and familiar; as if she were seen on Main Street outside the gallery. The abstract nature of the background may even contribute to the painting's familiarity, as the colours and texture resemble the murals from the surrounding Mount Pleasant streets.

Other works in the exhibition present faces in an approachably unfamiliar realm. Cole Bazin's *Me and shit on the grass* presents a pink, grey, brown, and green landscape of human body parts, grass, and abstract shapes. The muted, soft colours convey a mood of ease with incoming trouble, and the title provides the context of an everyday, familiar situation. Instead of trying to encompass a large concept in a few simple shapes, the work succeeds in using abstract art to pleasantly convey a mundane but nonetheless troublesome situation.

Two works by Risa Witten also walk this line between familiar and unfamiliar. *Staring Back at You* and *Kind Eyes* depict a heavily simplified, almost doodled face with raised features. The solid red or aqua, respectively, across the canvas contribute to the simplicity of the works' style. Although we may have seen this sort of depiction of a face in a child's drawing or at the edges of a notebook, there is something eerily inhuman that the greater size and texture contribute to these works. The smiling faces feel friendly, but the only thing that can be sensed behind their eyes is the back of their canvases.

As intriguing as these works may be, what is most pivotal to the impact of *Familiar Faces* and The Art Shop is whether it



can successfully create greater interest and comfort with contemporary art in people unfamiliar with it (and less likely to be writing reviews.) Peering in from the windows, it appears to be a traditional quiet, white-walled gallery space, and while some art is more affordable, the higher price tags could make some feel unwelcome.

However, The Art Shop shows signs of finding a balance that may make progress toward an important but complicated mission. By bringing people into a space dedicated to art where they are encouraged to ask and learn more, they may more actively engage with it — perhaps even more than other initiatives, such as than public art. Even if information is displayed alongside works of public art, passersby may not stop their busy commutes to explore and learn from these works. The Art Shop’s dedicated space for art may lessen the problem of engagement amongst those who visit. It has the potential to provide a benefit for those unfamiliar with galleries who want to learn more about art, but also for the familiar who want to experience a new interpretation.

:|



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MUSIC



Haley Blais

Wisecrack

ARTS & CRAFTS

SEPTEMBER 2023

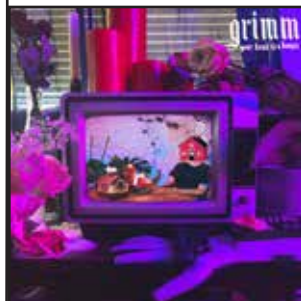
How far would you go to recreate the feeling of childhood? For Haley Blais (she/they), the answer is far, as they consider pulling out their own front tooth just to access the feeling of loose

baby teeth. This impulse is in many ways the soul of *Wisecrack*, the sophomore album from the Vancouver-based musician. The album opens with something of a mislead. The first line is a declaration: "I'd kill to be a sensitive person," Blais sings. Yet as the album goes on, it becomes clear there is a deep sensitivity throughout. Instead, this is something closer to the idea of sensitivity as being quick to react, best described in the line "When I die I know I won't freak out / until I'm in the casket." *Wisecrack* is a nostalgia-driven album, a reaction to things long past, and the way they continue to inform the present.

The connection between the past and the present are most clear in the interplay between "Coolest Fucking Bitch in Town" and "Matchmaker." Blais navigates the divorce of their parents, blaming herself in some ways, but also recognizing "I'm not the only one who's split in half." What follows in the form of "Matchmaker" is an inward look at her own relationship, and specifically navigating an interfaith one. Blais turns to the internet, finding reasons why the relationship shouldn't work, singing "and I read somewhere on the internet / that if we have kids then they won't exist / and then I'm the bitch who ruined your family line." The line is sung with something of a knowing self-deprecation, but the worry is still there nonetheless. Looking at their relationship, after considering her parents divorce, comes a certain anxiety, even if it is beyond the relationship itself.

Moments in the album read like poetry, with lyrics that evoke universal feelings in their deep specificity. Blais imagines putting her face into wet concrete, leaving bits of their own skin in it to dry. These extremes are able to hold such tender emotion, and aren't limited to the lyrics. A standout of *Wisecrack* comes in the form of the contrasts at play musically in "The Cabin." Starting with a slight sound of water splashing, the highs and lows of the song come in waves, with quiet reflections and instrumental bursts, evocative of rising panic.

Wisecrack marks a slight departure from the kind of vocals that made Blais' past work so distinct, yet does so in a way that doesn't feel unnatural or surprising, but rather a natural move in the lineage of their work. Blais presents listeners with an album full of clarity, both lyrically and sonically. With that, brings space for moments of humour that feel so distinctly Blais. Just as the title suggests, the album holds space for playful one-liners, often within these deep meditations on family, the past, and the future. — CHLOE CLUR



Grimm

Your Head is a House

(HAUNTED CASTLE)

AUGUST 18, 2023

It's been a rough day. Filled with painfully average eyebags, mediocre coffee, and the sound of cars and construction cluttering the corners of your

head. The taste of cold mint toothpaste lingers as you climb into bed and clasp headphones to your ears. The track you expect to hear, depressing and somber, doesn't play. Instead, joyous words fill your ears; "Tomorrow will be your day / Everything you're waiting for will go your way."

Suddenly, you shoot upright and see an old TV at the foot of your bed with a face staring back at you from the turbulent screen. Yes, staring back at you. Or at least, a human with a house for a head is; its eyes a pair of curtained windows. Before you can babble or inquire, they point you outside, where a car awaits you. First stop: "Paris, Texas." Driving through the icy desert landscape, you occasionally stop alongside the road to strum your guitar and taste the snowflakes. While on the road, the radio pulses with beats pulled straight from a video game, their gentle melodies of beeps and boops coaxing your worries. However, some sounds may force you to confront the "Primordial Goo" plugged up in your heart. Memories of past happiness and those you used to love sprout up from beneath the snow, while roadside signs remind you that there is still tomorrow.

Your bizarre road trip brings you to the mountains. Amidst the snow-capped peaks, you find a beautiful palace and decide to explore for a bit, until you realize you are "Walking Around in an Ice Castle That is Melting." Scrambling down the slippery staircases, you can do nothing but let the water wash over you. You can still hear the music on the car radio. It radiates urgency and picks up the pace as you are carried down the mountainside and into a freezing lake. The waves gently carry you to shore among the "Cities of Washington." You manage to stand and take refuge "in a shopping mall / Outside of Tacoma / Seeking shelter from snowfall."

As you watch the snowflakes flutter to the ground, it dawns on you what an adventure you've experienced; that it was derived simply through stepping outside to embark on a trip which yesterday seemed impossible.

What's next?

Visit the Museum of Glass. Take a stroll along Point Ruston. The world is an oyster sold at Pike Place Market. You now realize *your* head is a house. "Your Head is a House That You Live in Your Whole Life." So? Go use it. Make the most of what tomorrow has to offer. — ANGUS NORDLUND

FOOD

Modus Coffee

112 W Broadway

I arrived at Modus on an early Sunday afternoon right in the midst of a small rush. The café's space is anchored by salmon-pink walls and speckled with a few plants, an occasional utilitarian bin of coffee beans, and a shelf of merch and coffee accoutrements for sale. Beneath the sounds of coffee-making and conversation at several small tables was lingering, quiet alternative rock.

I soon arrived at the counter where the barista recommended the 'hiro' Nicaraguan espresso for milk drinks. I soon received my oat cappuccino and an enthusiastic "course!" after thanking the barista. Unlike some cafés which reduce cappuccinos to baby lattes, Modus emphasized the foam. The drink was served in a glass akin to a small, stemless champagne flute, highlighting the layers. Beneath the first sip of frothed milk, the espresso was given space to shine. In this preparation, the espresso tasted somewhat traditional but with hints of acidity, culminating in darker fruit flavours that could satisfy a variety of tastes.

A short while after the cappuccino, I also received the chili avo toast I had ordered. This avocado toast was generously covered in crushed chili flakes and chili oil with sauerkraut, microgreens, and pepper sprinkled on top. The presentation was beautiful with small garnishes across the plate and practical for the accompanying knife that could actually cut the bread's crust. Despite the broad mixture of ingredients, the chili oil was the dominant taste. It was enjoyable as someone who does not mind spicy food, yet it did reduce the avocado to its creamy texture and turn even the sauerkraut into a background flavour. The dish did, however, offer a fun and elevated take on avocado toast.

I later decided to order a pour-over and opted for the Colombian 'opus' based on the barista's description as a more adventurous choice. The taste resembled orange zest, though it smelled more savoury. These flavours' presence in coffee created a feeling of a friendly hug outside in a park, suiting the transition from summer to fall. While it may not have been the most adventurous pour-over I have had, it was one I will remember for a long while.

Over the course of a couple hours, Modus was a space to relax and take a break from the stress of the world without abandoning civilization entirely. The space was populated without being too loud, creating the perfect environment for a chat, catching up on some longform articles, or simply sipping coffee. While too vibrant for reading a dense philosophical text (I tried) Modus' environment was not overwhelming and instead left me feeling calmer.

As I cleared my dishes and headed for the door, the barista that helped me choose the pour-over asked me if it fulfilled all my dreams. That one coffee did not grant me affordable housing or the chance to see all my friends every day, but I still felt happier because of it. — MARIE ERIKSON



ARIES

Strive for less and grow like shade. None are spared from this breaking of this world, so what is to be gained from delay? Break now and cast your many shadows. Light is common, but you are not.

TAURUS

If a child asks, we've come to steal horses. Love matters, but it is not the only thing. This is what you've been trying to say, but the words would not form. Please rest; the doors have been opened as wide as is needed.

GEMINI

This year's had three autumns (thus far!) and there are crows on the roof. Put another way: all things start hard except love. Sit with that in the dark for a good long while before you decide what comes next and light a candle as you leave.

CANCER

All rivers are new but spilt water is forever lost. Nevermind. The future lumbers forth without us.

LEO

Sigh into the darkness once more! It is OK to stop and lie down, for we are all ruled by unseen forces. Retire. Wait for blossoms. Grass will bend as the wind blows, but you don't have to.

VIRGO

Did you know that flowers grow faster with music? They do, and yet we hurt the ones we love. This is because round surfaces do not end. Accept your fated geometry and you will be free.



PISCES

None of your heroes think alike, but they share your fear. They too have kicked up much dust and lost sight of the road. Let your dust settle to reveal new ghosts and remember: gathered wood is for burning.

LIBRA

Yes, some trees are lonely in the forest. No, we cannot subsist on second chances. Fold into these disappointments and wait for me there. Good news need not be so rare.

SCORPIO

You may go as slow as is needed, but do not stop, for you came to wander. How many herbs grow in the forest and will you carry their water? You won't, but don't despair; the moon pulls dew from the grass in sympathy.

SAGITTARIUS

The baby knows what it needs and when it is needed. So does your cat. Neither care why. Return to ignorance and enjoy unbounded confidence once more.

CAPRICORN

The water in your glass once reflected neon light. Were you there to see it? Tear open your world and abandon your search, for soon, faces will turn toward you, and when they do, burn! BURN! And let them remember you for your burning!

AQUARIUS

You cannot force a melon from the vine, but fragrance lingers on your hands long after gifted flowers wilt. Stop. Write that down and let yourself forget until we meet again.

ABOUT THE AUTHOR: PHINEAS WINNEBAGO PH.D., M.D., IS THE AUTHOR OF MORE THAN 14 BOOKS, PRIMARILY NONFICTION IN THE AREAS OF HEALTH AND WELLNESS, AMAZONIAN BOTANY, CRIMINAL JUSTICE, AND MUSIC CRITICISM. SHORTLY AFTER COMPLETING HIS DOCTORATE OF MEDICINE AT THE BAYLOR COLLEGE OF MEDICINE IN 1972, DR. WINNEBAGO BEGAN HIS CAREER AS THE HEALTH AND SCIENCES CORRESPONDENT FOR THE POUGHKEEPSIE JOURNAL. HOWEVER, HE IS BEST KNOWN FOR SINCERELY, PW, HIS INTERNATIONALLY SYNDICATED SUNDAY COLUMN THAT DEALT WITH A RANGE OF SUBJECTS INCLUDING EMERGING NATUROPATHIC PRACTICES, PSYCHOLOGY, PERSONAL DEVELOPMENT AND SEASONAL RECIPES. RUNNING UNINTERRUPTED FROM 1981-1987, THE COLUMN AND DR. WINNEBAGO ARE WIDELY REGARDED AS THE PIONEERING FORCES IN THE FIELD OF ABECEDARIAN HEALING, WHICH GAINED POPULARITY THROUGHOUT THE 1980S UNTIL DR. WINNEBAGO'S ABRUPT DEPARTURE FROM PUBLIC LIFE IN THE FALL OF 1987.

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CiTR 101.9FM PROGRAM GUIDE

"Discorder recommends listening to CiTR every day." - Discorder.

	MONDAY	TUESDAY	WEDNESDAY		THURSDAY	FRIDAY	SATURDAY	SUNDAY	
6_AM			Citr GHOST MIX		Citr GHOST MIX	Citr GHOST MIX		Citr GHOST MIX	6_AM
7_AM	Citr GHOST MIX	PACIFIC PICKIN'	FROM HERE FORWARD	Citr GHOST MIX	CANADALAND	VIEWPOINTS	RADIO ART OVERNIGHT	CRACKDOWN	7_AM
8_AM					Citr GHOST MIX	OUTDOOR PURSUITS		FUTURE ECOLOGIES	8_AM
9_AM	BREAKFAST WITH THE BROWNS	QUEER FM	SUBURBAN JUNGLE		RUSSIAN TIM SHOW	QUEER FM		CLASSICAL CHAOS	9_AM
10_AM			Citr GHOST MIX		BREAKING BARRIERS	BACK TO THE GARDEN	THE SATURDAY EDGE		10_AM
11_AM	Citr GHOST MIX	LOVE NOTES	Citr GHOST MIX	UBC MEDICINE LEARNING NETWORK PRESENTS	TRAINING TIME WITH JEFF	SCHMOEDIO	Citr GHOST MIX	SHOOKSHOOKTA	11_AM
12_PM	AGAINST THE CURRENT	Citr GHOST MIX	THE SHAKESPEARE SHOW		DUNCAN'S DONUTS	DAVE RADIO PRESENTS THE ECLECTIC LUNCH	Citr GHOST MIX		12_PM
1_PM		SAXOPHONE A L'APRES MIDI	LA BONNE HEURE W. VALIE		HAIL! DISCORDIA! (EVERY 3RD THURS)	MUSE'ISH	CHOPPED 'N' SCREWED	THE ROCKERS SHOW	1_PM
2_PM	PARTS UNKNOWN	LEENIN' WITH JEFF	NANCY'S PANTRY		FAN CLUB	HARMONIC HOOLIGANS	BEPI CRESPLAN PRESENTS... AND NARDWUAR	POWER CHORD	2_PM
3_PM	LETHAL REFRESH	Citr GHOST MIX	WORD GOBLINS						3_PM
4_PM	UNCEDDED AIRWAVES	TEACHABLE MOMENTS	TRAINING TIME		THE MIXSOUP	CHARTS-O-MANIA	NARDWUAR PRESENTS	CODE BLUE	4_PM
5_PM	Citr GHOST MIX	ANIMAL BRAIN RADIO	ARTS REPORT		DEAD SUCCULENT HAUNT	PACIFIC NOISE WEIRD	MANTRA	THE ARMAN AND AKHIL SHOW	5_PM
6_PM	SPIT IN YOUR EAR	GOB STOPPER	EURO NEURO	DOGEARED	KAFU MUZIK	THAT SONG FROM THAT MOVIE	ALL ACCESS PASS	FRIDAY NIGHT FEVER	6_PM
7_PM		AFRICA'S LIT	DO YOU FEEL HOW I FEEL?		THE MEDICINE SHOW	SAMS-QUANCTH'S HIDEAWAY	Citr GHOST MIX	AZZUCAR MORENA	7_PM
8_PM	EXPLODING HEAD MOVIES					CROWD FLIP	2010 RADIO	9TH FLOOR PEASANTS	8_PM
9_PM		CRIMES & TREASONS	BAMULADES						9_PM
10_PM	THE JAZZ SHOW	OFF THE BEAT AND PATH	SLIMEWIRE						10_PM
11_PM		SAXAPHONE LA NUIT	PLANET FHLOSTON						11_PM
12_AM			AFTN SOCCER SHOW						12_AM
1_AM	Citr GHOST MIX	Citr GHOST MIX			Citr GHOST MIX		RADIO ART OVERNIGHT	ONE HOUR HAPPY HAPPY FUN-TIME MUSICK	1_AM
2_AM			Citr GHOST MIX					THE ABSOLUTE VALUE OF INSOMNIA	2_AM
LATE NIGHT									LATE NIGHT

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<-hey, this kind of cell means this show is hosted by students
They are also highlighted in this colour on the guide,
you can't miss it.

monday

BREAKFAST WITH THE BROWNS

8AM-11AM, ECLECTIC

Your favourite Brownsters, James and Peter, offer a savoury blend of the familiar and exotic in a blend of aural delights

- breakfastwiththebrowns@hotmail.com

• AGAINST THE CURRENT

12PM-1PM, TALK/LEANING

News from Vancouver and Lower Mainland. Brought to you by the News Collective at CTR 101.9 FM

- programming@ctr.ca

PARTS UNKNOWN

1PM-3PM, ROCK/POP/INDIE

Hop-Strassifric takes you on an indie pop journey not unlike a marshmallow sandwich: soft and sweet and best enjoyed when poked with a stick and held close to a fire.

- programming@ctr.ca

LETHAL REFRESH

3PM-4PM, CLUB / DANCE

On lethal refresh, we scour the net for the hottest new tracks and send them straight to you. we are the angel (or the devil) on your shoulder, whispering every new release, club banger, and underground gem you need. log on for lethal refresh mondays 3-4 for tracks that are lethal as freak, refreshed each week.

- programming@ctr.ca

• UNCEDED AIRWAVES

4PM-5PM, INDIGENOUS STORIES

Hosted by the Indigenous Collective, Unceded Airwaves unveils the hidden pages of Indigenous history and contemporary existence.

- programming@ctr.ca

• SPINNING FONK

5:30PM-6PM, MUSIC / DA BEST

Spinning Fonk... the best radio station in the world.

- programming@ctr.ca

SPIT IN YOUR EAR

ALTERNATING MONDAYS 6PM, ROCK / POP / INDIE

Presented by the Music Collective of CTR.

- programming@ctr.ca

• GOBSTOPPER

ALTERNATING MONDAYS 6PM, NO TALK / ONLY ROCK

So good you stop talking.

- programming@ctr.ca

EXPLODING HEAD MOVIES

7PM-8PM, EXPERIMENTAL

Join Gak as he explores music from the movies, tunes from television, along with atmospheric pieces, cutting edge new tracks, and strange goodies for soundtracks to be. All in the name of ironclad whimsy.

- programming@ctr.ca

THE JAZZ SHOW

9PM-12AM, JAZZ

On air since 1984, jazz musician Gavin Walker takes listeners from the past to the future of jazz.

- programming@ctr.ca

Tuesday

PACIFIC PICKIN'

6AM-8AM, ROOTS/FOLK/BLUES

Bluegrass, old-time music and its derivatives with Arthur and the lovely Andrea Berman.

- pacificpickin@yahoo.com

LOVE NOTES

ALTERNATING TUES 10AM-12PM, POP/ECLECTIC

Love Notes is a biweekly show hosted by Naomi and Peka. Each week, a new guest selects a great love of their life—a romantic partner, a sibling, a best friend, a parent—and together, we create an episode showcasing the music of... them.

- programming@ctr.ca

• SAXOPHONE A L'APRES MIDI

1PM-2PM, SAXOPHONE, OF COURSE

saxophone in the afternoon

- programming@ctr.ca

LEENIN' WITH JEFF

2PM-3PM, MOVIES / POP CULTURE / CRITICISM

LEenin with JEFF is a weekly podcast that discusses, movies, poetry, movie or play scripts and fun facts! I Feel free to contact me if you would like to join me on my show:

- programming@ctr.ca

TEACHABLE MOMENTS

TUES 4PM-5PM, TALK/POP

a show with music about being uncool

- programming@ctr.ca

ANIMAL BRAIN RADIO

ALTERNATING TUES 4PM-5PM, PUNK/ROCK

Broadcasting the best of

Goth, Punk, Alternative, and New Wave Music! Keeping the 80s alive with fresh finds and timeless classics. Best listened to with old, broken speakers.

- programming@ctr.ca

• DOGEARED

ALTERNATING TUES 6PM, SPOKEN WORD / BOOKS

Dogearied is a book club that meets biweekly though the airwaves of CTR 101.9 FM. Every two weeks we will read a new book and discuss it with y'all, our loyal bookclub members

- dogearedbookclubradio@gmail.com

• EURO NEURO

ALTERNATING TUES 6PM, DISCUSSION / FANDOM

Euro Neuro is a show about the Eurovision Song Contest, which is an international songwriting competition.

- programming@ctr.ca

AFRICA'S LIT

ALTERNATING TUES 7PM-8PM, TALK / MUSIC

Africa's Lit; more than just books, it's an hour of music, interviews and analyses brought together to highlight the best of African Literature.

- programming@ctr.ca

DO YOU FEEL HOW I FEEL?

ALTERNATING TUES 7PM-8PM, TECHNO / FUNK / HOUSE

An extremely funky radio show with a focus on house and techno music.

- programming@ctr.ca

CRIMES & TREASONS

8PM-10PM, HIP HOP

2 hours of new uncensored music. Every Tuesday Night at 8pm-10pm PST. With Jamal Steeles, Yvng Malik & Relly ReIs

- dj@crimesandtreasons.com
- crimesandtreasons.com

OFF THE BEAT AND PATH

10PM-11PM, TALK / MUSIC

Host Issa Arrian, introduces you to his various interest through his unique lens. From news, pop culture, to sports. Issa will surely have an interesting take, that is undeniable.

- programming@ctr.ca

• PLANET FHLOSTON

ALTERNATING TUES 11PM-12AM, IMPROVISED MUSIC

A late night exploration into the depths of the unknown...

- programming@ctr.ca

• SAXAPHONE LA NUIT

ALTERNATING TUES 11PM-12AM, JAZZ / SAX

A continuation of Saxophone a l'apres midi, at night.

- programming@ctr.ca

Wednesday

FROM HERE FORWARD

ALTERNATING WED 7AM-8AM, NEWS/SPOKEN WORD

From Here Forward shares stories and ideas about amazing things UBC and its alumni are doing around the world. It covers people and places, truths, science, art and accomplishments with the view that sharing better inspires better.

- programming@ctr.ca

SUBURBAN JUNGLE

8AM-10AM, ECLECTIC

Live from the Jungle Room, join radio host Jack Velvet for music, sound bites, information and insanity.

- dj@jackvelvet.net

UBC MEDICINE LEARNING NETWORK PRESENTS

11AM-12AM, HEALTH / TALK

UBCMLN Presents showcases the best of the UBC Medicine Learning Network family of podcasts, home to a variety of UBC Medicine voices, subjects, and stories that empower lifelong learning, foster excellence in education, and promote educational innovation.

- programming@ctr.ca

THE SHAKESPEARE SHOW

12PM-1PM, ECLECTIC

Dan Shakespeare is here with music for your ears. Kick back with gems from the past, present, and future. Genre need not apply.

- programming@ctr.ca

• LA BONNE HEURE WITH VALIE

1PM-2PM

A new show on the air?! From mellow and indie, to more experimental, join 'La Bonne Heure' for a little bit of it all - both in English and en Français! With some interviews on the horizon and many good times too... soyez sûr de nous rejoindre!

- programming@ctr.ca

• NANCY'S PANTRY

2PM-3PM, ECLECTIC / MUSIC

Eclectic selections from Nancy's pantry!

- programming@ctr.ca

WORD GOBLINS

WED 3PM-4PM, POP CULTURE / CRITICISM / TALK

A show about buzz words in pop culture and on the internet that takes a glimpse into how language is absurd and ever-evolving through the decades with your friendly (but hostile) neighbourhood goblins

- spokenword@ctr.ca

TRAINING TIME

WED 3PM-4PM, GET ON THE AIR!

A weekly training session for the radio-curious!

- programming@ctr.ca

• ARTS REPORT

5PM-6PM, TALK / ARTS & CULTURE

The Arts Report on CTR brings you the latest and upcoming in local arts in Vancouver from a volunteer run team that likes to get weird! Based primarily in Vancouver, BC, your show hosts (Ashley and Jake) are on the airwaves.

- arts@ctr.ca

KAFU MUZIK

ALTERNATING WED 6PM-7PM, FRANCOPHONE / MUSIC

Discover the music of the Francophone World - from Canada to Vietnam. At Kafou Muzik languages, rhythms, and genres of five continents intersect. Listen to Afrobeat, Kompa, Nu-Disco, Punk, Rock, Rumba, V-Pop, and much more. Meet our guests who share their playlists and recommendations. Produced in collaboration with UBC's Centre de la Francophonie.

- programming@ctr.ca

THE MEDICINE SHOW

ALTERNATING WED 7PM-9PM, ECLECTIC/PERFORMANCE

Broadcasting Healing Energy with LIVE Music and laughter! A multi-media variety show, featuring LIVE music, industry guests and hopefully some insight.

- programming@ctr.ca

THAT SONG FROM THAT MOVIE

ALTERNATING WED 6PM-6:30PM, MUSIC / MOVIES

Film experts Movie Maverick Mike and Logan the Extra, discuss the impact of specific songs on specific movies - or the other way round - across the pop culture spectrum.

- programming@ctr.ca

SAMSQUANTCH'S HIDEAWAY

ALTERNATING WED 6:30PM-8PM, ROCK/POP/INDIE

If you're into 90's nostalgia, Anita B's the DJ you for. Don't miss her spins, every Wednesday.

- programming@ctr.ca

• CROWD FLIP

ALTERNATING WEDNESDAYS 8PM, TALK / MUSIC

Crowd Flip is both a talk and music show that began by exploring musicology theory through a critical lens of gender theory and history. By listening to critiques and conversations with historical info and current experiences, we can better understand how gender minorities navigate the music industry and how music industries have shaped to be what they are today!

- programming@ctr.ca

BAMULADES

9PM-10PM, HIP HOP/ R&B/ SOUL

n/a

- programming@ctr.ca

• SLIMEWIRE

10PM-11PM, BUMPS / WEIRD

Join bee each week as she unpacks freaky finds and underground sounds to rule your nighttime world.

- programming@ctr.ca

AFTN SOCCER SHOW

11PM-1PM, SPORTS / COMMENTARY

The AFTN Soccer Show (aka "There's Still Time") is a weekly soccer discussion show centered around Vancouver Whitecaps, MLS, and the world of football.

- programming@ctr.ca

Thursday

CANADALAND

7AM-8AM, NEWS / TALK

CANADALAND is a news site and podcast network funder by its audience. Their primary focus is on Canadian media, news, current affairs, and politics.

- programming@ctr.ca

• OUTDOOR PURSUITS

ALTERNATING THURS 8AM-9AM, NATURE SOUNDS

Jade Quinn-McDonald explores the outdoors with guests from many walks of life.

- programming@ctr.ca

RUSSIAN TIM SHOW

9AM-10AM, PUNK

Hello hello hello! I interview bands and play new, international, and local punk rock music. Broadcasted by Russian Tim in Broken English. Great Success!

- rocketfromrussia.tumblr.com
- rocketfromrussiactr@gmail.com
- @tima_tzar

Facebook: RocketFromRussia

• BREAKING BARRIERS

10AM-11AM, ECLECTIC

Thematic episodes playing music from throughout the 20th century across all styles, genres, and borders.

- programming@ctr.ca

• TRAINING TIME WITH JEFF

11AM-12PM, GET ON THE AIR!

a weekly training session for the radio-curious!

- programming@ctr.ca

DUNCAN'S DONUTS

12PM-1PM, ROCK/POP/INDIE

Sweet treats from the pop underground. Hosted by Duncan, sponsored by donuts.

- duncansdonuts.wordpress.com

• HAIL! DISCORDIA!

1PM-2PM, ROCK/POP/INDIE

Hail! Discordial is the (loose) translation of Disorder Magazine where co-hosts Zoie McClymont and Isabelle Whittall take articles and turn them into sound pieces. But it's much more than that. Local artists are invited to perform and speak about their work, while Izzy and Zoie do readings and weave in music for the ultimate sound feast.

- editor@ctr.ca

• FAN CLUB

ALTERNATING THU 2PM-3PM, POP CULTURE / MOVIES / TALK

Aisia and Daniel discuss film, television, and pop culture at large, in relation to industry, financial, and social changes.

- programming@ctr.ca

• HARMONIC HOOLIGANS

ALTERNATING THU 2PM-3PM, MUSIC / EAR SOUNDS

Just three guys trying to show you some new tunes for your ears.

- programming@ctr.ca

THE MIXSOUP

ALTERNATING THU 3PM-4PM, MUSIC / THE BEST

The Mixsoup, a healthy broth for your ear bones.

- programming@ctr.ca

• DEAD SUCCULENT HAUNT

5PM-6PM, ROCK/POP/INDIE

A plant- and nature-based alternative music show for everyone from the experts to the over-waterers.

- programming@ctr.ca

ALL ACCESS PASS

6PM-7PM, SPOKEN WORD

brought to you by the CTR 101.9 FM Accessibility Collective.

- programming@ctr.ca

AZZUCAR MORENA

ALTERNATING THU 7PM-8PM, MUSIC / TALK

Latin culture, migrant experiences, artist support and music.

- programming@ctr.ca

• 2010 RADIO

ALTERNATING THUR 8PM-9PM, INDIE / ROCK / CLASSICS

Good & interesting independent music from the past, present and future. Hand selected by Charlie D.

- programming@ctr.ca

9TH FLOOR PEASANTS

ALTERNATING THUR 8PM-9PM, INDIE / BLUE COLLAR / CLASSICS

9th-Floor Peasants is a show for anyone looking to escape the slog of a weekly work routine. Each week, we'll explore music that complement whatever our lives are serving us. So please tune in, we've combed through the internet to find you some tunes that will acknowledge your hustle and prepare you for a crazy Friday & restful weekend.

- programming@ctr.ca

SUBGENRIFICATION

ALTERNATING THURSDAYS 8PM, SUB-GENRES / DISCUSSION

subGenrification™ is a podcast/radio show that dives into specific sub-genres of music. Each episode, hosts Char & Ani pick a sub-genre and discuss the history, scene, politics and origins of said sub-genre as well as describe how it came to exist and showcase a short playlist of our favourite songs from the genre.

- programming@ctr.ca

LIVE FROM THUNDERBIRD RADIO HELL

9PM-11PM, ROCK/POP/INDIE

Thunderbird Radio Hell features live band(s) every week performing in the comfort of the CTR lounge. Most are from Vancouver, but sometimes bands from across the country and around the world are nice

enough to drop by to say hi.

- programming@ctr.ca

COPY/PASTE

11PM-12AM, ROCK/POP/INDIE

Thunderbird Radio Hell features live band(s) every week performing in the comfort of the CTR lounge. Most are from Vancouver, but sometimes bands from across the country and around the world are nice enough to drop by to say hi.

- programming@ctr.ca

ONE HOUR HAPPY HAPPY FUN-TIME MUSICK

12AM-1AM, ROCK/POP/INDIE

one hour of happy happy fun-time musick is a show like no other, one so bold as to play bad music and express strong opinions about said music. a show where one **** ***** shills albums that the deep-state doesn't want you to know about. a show that showcases tunes that you SHOULD care about and sometimes the music that inspired it.

- programming@ctr.ca

Friday

VIEWPOINTS

7AM-8AM, SPOKEN WORD

Viewpoints is a news magazine produced by the Community Radio Fund of Canada providing an overview of what's happening across Canada, thanks to some 20 radio reporters posted across the country and working for the Local Journalism Initiative (LJI). hosted by Boris Chassagne.

- programming@ctr.ca

QUEER FM

8AM-10AM, TALK/POLITICS

In case you missed them on Tuesday, tune in to Queer FM's rebroadcast on Friday morning!

- queerfmvancouver@gmail.com

CiTR101.9 FM CHARTS

SEPT 2023

	Artist	Album	Label
1	BAMBII*	INFINITY CLUB	Innovative Leisure
2	KIMMORTAL*+	Shoebox	Self-Released
3	FELP*	HELP	Bonsound
4	McKinley Dixon	Beloved! Paradise! Jazz!?	City Slang
5	Pack Rat*+	Bite My Tongue	Hosehead
6	Various Artists	Enby Party compilation vol. 4	ENBY PARTY
7	Rec Centre*	Maxed Out!	Self-Released
8	Grimm*+	Your Head is a House	Haunted Castle
9	Yu Su*+	I Want an Earth	Pinchy & Friends
10	Dizzy*	Dizzy	Royal Mountain
11	warm*+	death ron	Early Onset
12	BADJOY*+	BADJOY	Self-Released
13	bernice*	Cruisin'	Telephone Explosion
14	Dorotheo	Nada Escrito	HALF SHELL
15	Jessy Lanza*	Love Hallucination	Hyperdub
16	Ana Lía*	Cíclica	Flor De Cayena
17	Imogen Moon*+	When They Start Rebellin'	Cellar Live
18	DACEY*+	Just a Taste	Imperial
19	Varis Paris*+	Maximize Comfort	Self-Released
20	RRUCCULLA	Zeru Freq.	Lapsus
21	Jemma & The Good Thing*	Get It Together	Self-Released
22	JISEI*+	LIPSTICK LACERATORS	Self-Released
23	a.s.o.	a.s.o.	Low Lying
24	Tim Olive*+	Smelt	Bent Window
25	Wolf Eyes	Dreams In Splattered Lines	Disciples
26	Splitter*	What Do You Want To Hear	Self-Released
27	CZN	SSS	The Trilogy Tapes
28	We Are Time*+	We Are Time Mixtape Vol. 1	We Are Time
29	Nat*+	Psychopathesque Mixtape Volume I	Westerly
30	Monocorpse	Manifestation	Freedom Club
31	Devon Parkin*+	Sit With Dirt	Self-Released
32	slowly becoming*	before the world ends	long story
33	Primp*+	JESTER	Self-Released
34	VOCTO*	Zepta Supernova	Duprince
35	Lunice*	OPEN	LUCKYME
36	Failing*+	A GAPING WHOLE	Self-Released
37	Elaine Malone	Pyrrhic	Faction/ Pizza Pizza
38	Nora Kelly Band*	Rodeo Clown	Mint
39	Beshken	Pressure Bump	Self-Released
40	Ora Cogan*+	Formless	Prism Tongue
41	Bile Sister*	Living on the Edge	We Are Time
42	Darlingside	Everything Is Alive	More Doug
43	Cherry & the Cherubs*+	Date Nite	Self-Released
44	Cluttered*	Two Tracks Before The Breakdown	Self-Released
45	Dey Rose*+	Evelyn	Lilystars
46	LeMaster*+	martyrology	Self-Released
47	KCAR*+	Up Top	Self-Released
48	hackedepicciotto	Keepsakes	Mute
49	Gatekeeper*+	From Western Shores	Cruz Del Sur
50	Smoulder	Violent Creed Of Vengeance	Cruz del Sur

it's easier to get a degree than get on this list...

CiTR's charts reflect what's been played most on air over the last month. Artists with asterisks (*) are Canadian, artists with hashtags (#) indicate FemCon, and those marked plus (+) are local. To submit music for air-play on CiTR 101.9FM, please send a physical copy addressed to Asia Witteveen Music Director at CiTR 101.9FM, LL500 6133 University Blvd., Vancouver BC, V6T1Z1. Though we prioritize physical copies, feel free to email download codes to music@ctr.ca. You can follow up with the Music Director 1-2 weeks after submitting.

FANTA

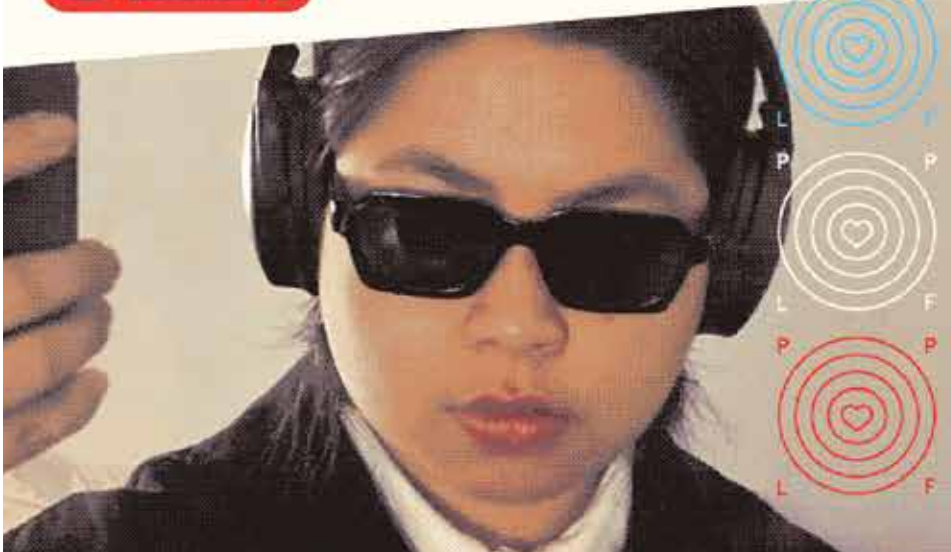
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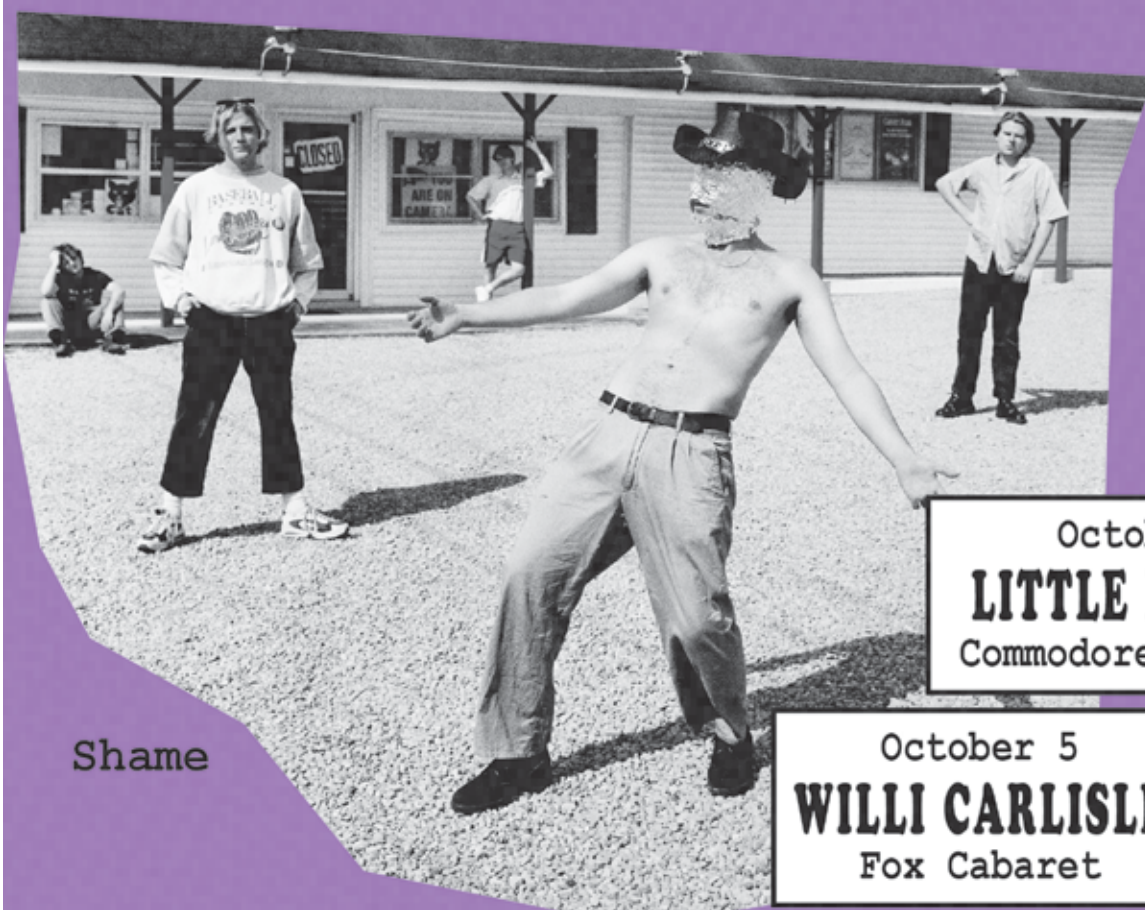
ONCE MORE WITH FEELING

OUT NOW ON FANTA RECORDS



LISTEN AND OBTAIN AT
[FANTARECORDS.BANDCAMP.COM](https://fantarecords.bandcamp.com)





Shame

UPCOMING SHOWS IN VANCOUVER!

October 3
LITTLE DRAGON
Commodore Ballroom

October 4
MADISON MCFERRIN
Fox Cabaret

October 5
WILLI CARLISLE
Fox Cabaret

October 7
SHAME
Hollywood Theatre

October 7
CLAUD
Fox Cabaret

October 7
ISLANDS
Wise Hall

October 10
JORDANA AND DEV LEMONS
Fox Cabaret

October 11
TOMMY PRINE
Wise Hall

October 11
YOUTH LAGOON
Fox Cabaret

October 12
EYDIS EVENSEN
St. James Hall

October 19
THE DANDY WARHOLS & THE BLACK ANGELS
Vogue Theatre

October 20
GEESE
Wise Hall

October 22
G FLIP
Hollywood Theatre

October 25
ORA COGAN
Wise Hall

October 26
KARI FAUX
Fortune

October 29
THIS IS THE KIT
Wise Hall

October 29
NE OBLIVISCARIS
Rickshaw Theatre

November 1
DON BROCO AND THE HOME TEAM
Rickshaw Theatre

November 2
BON ENTENDEUR
Hollywood Theatre

November 4
LEISURE
Hollywood Theatre

November 4
WHITE NOISE FT MOON BOOTS
Hollywood Theatre

November 11
GENESIS OWUSU
Rickshaw Theatre

November 11
DARCI
Fox Cabaret

November 15
ALTIN GÜN
Commodore Ballroom

November 15
SMALL BLACK
Fox Cabaret

November 16 & 17
CHARLOTTE CARDIN
Commodore Ballroom

November 16
MAPACHE
Fox Cabaret

November 18
YVIE ODDLY
Hollywood Theatre

November 18
BE YOUR OWN PET
Wise Hall

November 19
WE ARE SCIENTISTS
Wise Hall

November 23
THE JAPANESE HOUSE
Vogue Theatre

November 30
INDIGO DE SOUZA
Hollywood Theatre

Tickets
& more info:
timbreconcerts.com

